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IMPERIAL COLLEGE OPERATIC SOCIETY PRESENTS

# The Yeomen of the Guard

by W S Gilbert  
and A Sullivan



Production Director — *Peter Mills*

Musical Director — *Richard James*

**Kates**

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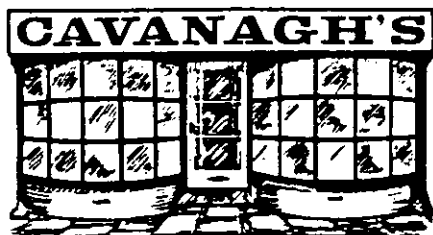
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## TOUR 1988 CHAIRMAN'S MESSAGE

Welcome to the show!

Tonight's show is a double celebration. Not only is 1988 the centenary of Gilbert and Sullivan's "The Yeomen of the Guard", but it is also ICOS's 21st consecutive visit to Budleigh Salterton. For although ICOS's first ever "tour" was in 1965 (when they visited Folkestone and Bristol), 1968 was their first visit to Salterton.

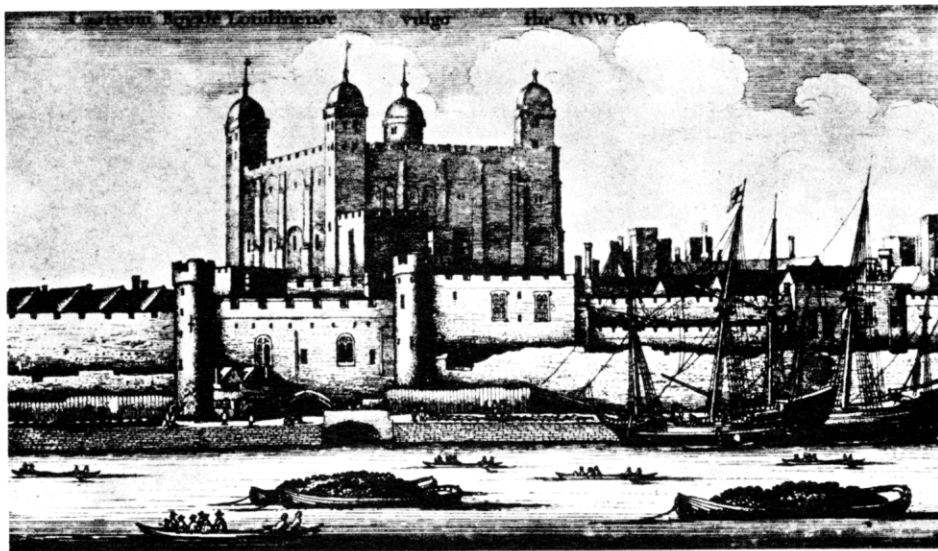
ICOS always look forward to coming to East Devon. You must realise that the organisation of such a venture — bringing about 80 people here for two weeks — requires a lot of hard work. I would like to take this opportunity to thank those people who have worked so hard to make this show happen, people on the committee from London and also our many local friends. Thank you, your help is really appreciated. Most of all, I would like to thank you, the audience, for your support, and I hope that you enjoy tonight's performance — here's to the next 21 years.

John Tripp (Tour Chairman, 1988)

---

### ICOS Charity Concert

ICOS will hold their traditional concert of light classical music at St Peters Church, Budleigh Salterton on Sunday 31st July at 3.00pm. A collection will be made in aid of charity.



The Tower in Stuart Times from an etching by Hollar.



**JACK POINT**  
William White



**ELSIE MAYNARD**  
Elizabeth Elliott



**COLONEL FAIRFAX**  
Dave Tonnison



**WILFRED SHADBOLT**  
Clive Paget



**DAME CARRUTHERS**  
Georgia Paget



**LIEUTENANT**  
Adam Craske



**SERGEANT MERYLL**  
Tim Sawers



**PHOEBE MERYLL**  
Catherine Kelleher



**LEONARD MERYLL**  
Ed Mulligan



**FIRST YEOMAN**  
Ian Ellery



**KATE**  
Cecilia Nevill



**SECOND YEOMAN**  
John Tripp

## DRAMATIS PERSONAE

SIR RICHARD CHOLMONDELEY (Lieutenant of the Tower).....	Adam Craske
COLONEL FAIRFAX (under sentence of death).....	Dave Tonnison
SERGEANT MERYLL (of the Yeomen of the Guard).....	Tim Sawers
LEONARD MERYLL (his son).....	Ed Mulligan
JACK POINT (a Strolling Jester).....	William White
WILFRED SHADBOLT (Head Jailer and Assistant Tormentor).....	Clive Paget
THE HEADSMAN .....	Ian Cairns
FIRST YEOMAN .....	Ian Ellery
SECOND YEOMAN.....	John Tripp
FIRST CITIZEN.....	Mike Dobson
SECOND CITIZEN .....	Peter Murphy
ELSIE MAYNARD (a Strolling Singer).....	Elizabeth Elliott
PHOEBE MERYLL (Sergeant Meryll's daughter).....	Cathy Kelleher
DAME CARRUTHERS (Housekeeper to the Tower).....	Georgia Paget
KATE (her Niece) .....	Cecilia Nevill

## SCENE

Act I — TOWER GREEN BY DAY  
Act II — TOWER GREEN BY NIGHT

There will be an Interval of twenty minutes between Acts. Refreshments will be available.

## CHORUS OF YEOMEN OF THE GUARD, GENTLEMEN, CITIZENS ETC

Jo Claydon  
Sally Donegani  
Sue Foister  
Janina Kaminska  
Hilary Lonsdale  
Jan Mills  
Katherine Mottley  
Barbara O'Neill  
Gillian Sturcke  
Barbara Tansey  
Nici Tansey

John Dickinson  
Mike Dobson  
Ian Ellery  
Daniel Glum  
Phil Hollman  
Nick Keay  
Andrew Larkins  
Tom Monk  
Peter Murphy  
John Tripp

# 21 YEARS IN BUDLE

## THE EARLY YEARS

by Robin White — Musical Director 1964—1970

This society originated c.1956 in an appropriately unlikely fashion — as a vehicle for Imperial College Orchestra to accompany! Thus it began as a subsection of the officially-recognised I.C. Music Society; most of its members also belonged to I.C. Choir: an excellent body conducted then — as now — by Eric Brown. In this form it gave one G. & S. performance a year in the 'Concert Hall' on the 2nd floor of I.C. Union; various producers were used, and the M.D. was the music master from Alleyne's School, Dulwich (south London) — Frank Kennard, who was the regular conductor of I.C. Orchestra.

Male chorus and principals (apart, sometimes, from the tenor lead) were I.C. students; female principals tended to be imported from the music colleges — there was inevitably some discontent at this. The girls' chorus came from all the surrounding colleges, and included bi-lingual secretaries & cookery students!

The impression of those of us who joined in 1963/64 was of a considerable potential, as yet unrealised. The M.D. (no personal malice, I assure you!) accepted a mediocre standard from the chorus, and his rehearsals were mostly a 'bash-through'. The productions varied in standard, but then there was no budget for a professional producer (though there was for the M.D.) The trouble with automatically using I.C. Orchestra was not its standard but its incompleteness — again, nobody thought of 'stiffening' from outside. Finally, the society's excellent reputation as a social gathering meant, inevitably, that that was how it was principally regarded — provided the productions were 'O.K.' that was all that mattered.

At this stage a number of us decided that things could, and should, be changed. In particular, we were spurred on by the (then) much higher standard of the University of London Opera Group — who, moreover, managed to mount 3 shows a year! They were known, amongst other things, to have tried a summer 'tour' production: this sounded like a good idea to us. Thus our 1964—65 season consisted of: February production — *Iolanthe* — at I.C. with a visiting producer and M.D. (I was the assistant), and a correctly-proportioned orchestra of 25 — the best of I.C. plus Royal College of Music Students (to whom 'expenses' were paid!). This was followed by a summer production of the *Mikado*, given for a week in Folkestone (great success) followed by a week in Bristol (disaster, audience-wise). This proved to be to I.C.O.S. what the Brownsea Island camp was to the Boy Scout Movement; the beginning of a whole new era, and the direct antecedent of the now famous Budleigh Salterton productions.

### The 21 Years

1968 *Iolanthe*  
1969 *The Mikado*  
1970 *The Pirates of Penzance*  
1971 *The Gondoliers*  
1972 *The Sorcerer*  
1973 *Ruddigore*  
1974 *H.M.S. Pinafore & Trial by Jury*  
1975 *Patience*  
1976 *The Pirates of Penzance & The Zoo*  
1977 *The Yeomen of the Guard*  
1978 *Iolanthe*

1979 *Princess Ida*  
1980 *The Mikado*  
1981 *H.M.S. Pinafore & Trial by Jury*  
1982 *Utopia Ltd*  
1983 *The Gondoliers*  
1984 *The Pirates of Penzance & The Zoo*  
1985 *The Sorcerer*  
1986 *The Mikado*  
1987 *Patience*  
1988 *The Yeomen of the Guard*



# LEIGH SALTERTON

## THE HISTORY OF THE SOCIETY

The Imperial College Operatic Society was formed thirty two years ago in 1956 as a section of the Imperial College Music Society, which included the choir and orchestra. Their first production was a Victorian Melodrama.

After nine years of performing shows at college a two-week tour was arranged to Folkestone and Bristol. The audience numbers at Bristol were disappointingly small, but after a successful week at Folkestone, the Society returned for two weeks the following year. Accommodation was in a group of caravans on the 'Happy Day Caravan Site'. Audience numbers were not sufficient to warrant shows for two weeks, so the following year the Society stayed "at home" and staged a concert performance at the Royal College of Music. In this same year the Society became independent from the Music Society.

Eager to venture further afield again, the Society arranged to tour Salisbury and Lyme Regis, but at the last moment the Lyme Regis arrangement fell through due to the theatre being booked for Bingo! Fortunately the Public Hall at Budleigh Salterton was available and so the first of the now famous 'Budleigh' tours took place. Although enthusiastically received at Salisbury, audiences were small; the week at Budleigh, however, was such a success that the Society has returned ever since.

One major problem of organizing tours is the provision of accommodation for the company. At Salisbury an old disused boys' boarding school 8 miles away at Cholderton was available. Although in a dilapidated condition, the school was one of the most enjoyable forms of accommodation, with not only numerous pianos but even an old London Transport bus which was repaired (by I.C. engineers of course) and driven round the grounds! After a mid-tour party, during which several people decided to visit Stonehenge at midnight, the cast moved to the Church Hall in Salterton. This was very convenient for the Public Hall, but with the large numbers in the company, by now around seventy, it was quite a squeeze to fit everyone in. For the next and subsequent tours the A.T.C. and Guide Huts solved the accommodation problem. In 1977, however, the company moved to the adjacent Primary School. In those days the society was fortunate enough to be able to use the shower facilities of the Football and Tennis Clubs, and many local residents made kind offers of baths which were gratefully accepted by the cast (particularly the women). As showering grew in popularity so we turned to Rolle College in Exmouth, and a minibus full of people with soap and towels was a regular sight. In the last few years, however, we have lived in luxury since the school now has showers with wonderful amounts of hot water. Over the years one can be sure that if nothing else, the cleanliness of the cast has improved!

The disappointment of Salisbury (1968) led to a decision to perform in Pinhoe near Exeter for the first week of the '69 tour. The company could thus live in Budleigh for the entire two weeks with just the scenery being moved during the middle weekend. It was during this tour that the first men landed on the moon. Thanks to the loan of a television, a relay of watchers stayed up until 4am in order to alert the remainder of the Company who wished to watch this historical event.

The following year it was decided to try a new venue for the first week — Street in Somerset — but plans fell through and the Society returned to Pinhoe. This year saw the first concert in St. Peter's Church during the middle weekend. It started as a concert for singers and piano, but has developed to include full scale choral excerpts, symphonies and concertos. Members are thus given a chance to perform in more unfamiliar roles. The collections from these concerts are given to various charities.

A concert on that Saturday inevitably created difficulties in transferring scenery, and much extra work for the Stage Crew in re-assembling and relighting the set. The outcome was a decision to stay both weeks in Budleigh Salterton — a decision not regretted.

And so we began.

Peter Johnson

## “A Genuine English Opera”

Sir Arthur Sullivan wrote in his diary for Christmas Day 1887: “Gilbert read the plot of the new piece (the Tower of London); immensely pleased with it. Pretty story, no topsy-turvydom, very human and funny also”. *The Yeomen of the Guard*, as the piece was later re-titled, was a deliberate attempt on W.S. Gilbert’s part to produce a libretto both romantic and dramatic, and a “consistent and effective story”, as he called it.

It is quite unlike the other Gilbert and Sullivan comic operas in that it does not rely on farce, paradox or contemporary satire, and allows some real development in its main characters. In Jack Point, Gilbert created a spokesman for himself and all professional funny-men; the real, vulnerable person behind the grinning mask. Phoebe Meryll must be the most positive and independent-minded of all Gilbert’s heroines (significantly, though, her story ends without the reward of her true love). And the heroic Fairfax does not emerge as quite the conventional romantic hero we are led to expect: there is something a little too heartless in his manipulation of the people who care for him.

A uniformed male chorus (in this case the Yeomen themselves) is a frequent feature of Savoy Operas; but here, instead of being figures of fun, they embody stolid Victorian virtues like patriotism, reliability and courage. At the same time they are not remarkably effective as jailers; and Gilbert’s constant use of the phrase “brave men” in connection with them and Fairfax perhaps implies that bravery in itself may not be enough.

The claustrophobic location of the opera within the walls of the Tower — both prison and symbol of national pride — intensifies the unfolding personal dramas of the characters. The Tower is a village-like community of those who live and work there: it has rituals, everyday life, and a grisly purpose too. There is little to be gained by analysing the shaky historical accuracy of the libretto: the important thing is that the opera is set “in history”, in some kind of “good old days”, when life was cruel at times but people were resourceful and lived it to the full.

Both Gilbert and Sullivan came to consider *The Yeomen of the Guard* their finest work, and after the first performance (on 3rd October 1888 at the Savoy Theatre), the *Daily Telegraph* agreed. Its review placed *Yeomen* on “a higher plane” than Sullivan’s “previous efforts of this particular kind”. “It was”, continued the critic, “a genuine English opera”.

We hope that you enjoy our production at least as much as we have enjoyed preparing it for you.

Peter Mills



DIRECTOR  
Peter Mills



MUSICAL DIRECTOR  
Richard James

# THE ORCHESTRA

**Leader: Rachel Boyfield**

## **Violins**

Rachel Boyfield  
Julian Boyfield  
Jo Last  
Mac Newton  
Kirsty Robertson  
Barbara Steel

## **Violas**

Sue Gowland  
Anne Lovely  
Rachel Spence

## **Violoncello**

Emma Leaman-Brown  
Chris Dare

## **Double Bass**

Maureen Stevens

## **Horns**

Tim Jones

## **Trumpets**

Cliff Parker  
Chris Turtupple

## **Flutes**

Michael Taylor  
Gavin Harrison

## **Oboe**

Cathy Stroud

## **Clarinets**

Andrew Power  
John Mackay

## **Bassoon**

Dave Thorpe

## **Trombones**

Coline Parker  
Brendan Peilow

## **Percussion**

Brian Steel

## **Peter Mills — Director**

Peter first came to Budleigh Salterton in 1971 to play the Duke of Plaza Toro in *The Gondoliers*. He has been a frequent visitor ever since as, among others, Bunthorne, John Wellington Wells, Sir Joseph Porter, and Robin Oakapple. He directed *Pirates of Penzance* here in 1976, and after a ten-year gap returned to the Society to direct *The Mikado* and *Patience* in the last two years. This is his first *Yeomen*.

Peter's next project after *Yeomen* is two weeks on the fringe of the Edinburgh Festival playing Thomas Hardy. On normal days, however, he is a lecturer in Drama, and lives in Hertfordshire with his wife and daughter.

## **Richard James — Musical Director**

Richard James started conducting at the Royal College of Music with Alasdair Graham and Norman Del Mar: during his last two years at the R.C.M. he was Musical Director of ICOS conducting "The Sorcerer", and "Ruddigore" in London, and "The Mikado", "Trial by Jury" and "HMS Pinafore" in Salterton.

He then went to live and work in the North West, conducting, playing the piano and teaching in the Chester/Manchester area. In 1986 he was one of the four finalists in the Sainsbury's Young Choral Conductor of The Year Award.

Having now returned to the South of England, Richard has retied the bonds with ICOS conducting "Patience" in Budleigh Salterton last year and returning this year to conduct "The Yeomen of the Guard".

## FOR THE COMPANY

Stage Manager.....	Alasdair Wilcock
Stage Crew .....	Ian Cairns
	Andy Potter
	Iain White
	Brendan Peilow
	Isabella Corble
<b>Set Built by the Stage Crew and Members of the Cast</b>	
Set Designer .....	Greg Tansey
Stage Electrician .....	Ken Haley
Properties .....	John Dickinson
Front of House Manager .....	Colin Rozario
Front of House Staff.....	Oscar Sooneius
	Dan Hurn
	Kate Cowmint
	Thomas Uffnooner
	Rebecca James
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	Irianwen Rees
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Advertising and Publicity.....	Jo Claydon
Band Fixer .....	Andrew Power
Rehearsal Accompanist.....	Andrew Hanley
Subscribing Members Secretary .....	Mac Newton

### ICOS also wishes to thank the following:

Budleigh Salterton Town Council, Tourist Information, The B.S. Drama Club, The Scouts,  
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Musical Director Michael Withers

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Subscribing Members of the Society enjoy advanced booking facilities and slightly reduced ticket prices in return for an annual subscription payable on 1st January. You may become a Subscribing Member simply by completing the application form, (available at the back of the hall following this performance).

The Society welcomes several new Subscribing Members this year. To those and all our existing members we wish to extend our warmest thanks for your support of the Society and for being such marvellous audiences.

MAC Newton  
Subscribing Members Secretary.

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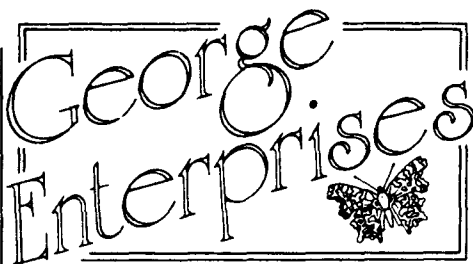
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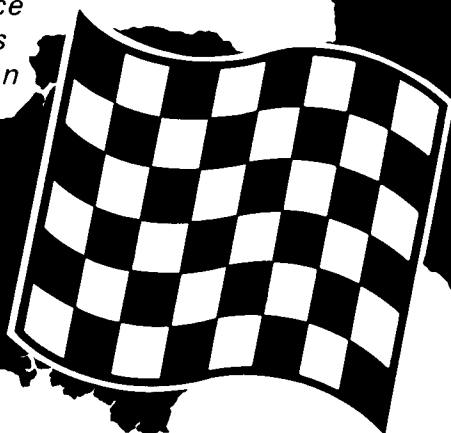
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